

FIFTH ANNIVERSARY NUMBER

THE AMERICAN ART STUDENT

TITLE REG. U. S. PAT. OFFICE

VOL. IV No. 1

SEPTEMBER, 1921

25 CENTS



PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

By The American Art Student Publishing Company.

"Entered as second-class matter May 21, 1921, at the Post Office at New York, N.Y. under the Act of March 3, 1879".

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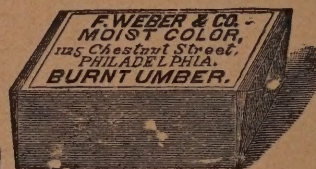
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STUDENTS' WORK, LOS ANGELES SCHOOL OF ART AND DESIGN (See Page 15)

THE AMERICAN ART STUDENT

PUBLISHED EVERY MONTH BY THE AMERICAN ART STUDENT PUBLISHING COMPANY
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, *President and Editor*

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\$3.00 per year to Canada and Foreign Countries.

SUBSCRIPTION, TWO DOLLARS A YEAR

SINGLE COPIES, 25 CENTS

VOL. IV

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COMMEMORATING OUR FIFTH ANNIVERSARY

In the early part of 1916, we unfolded our plan for an art students' magazine to the director of a big art school in a big city. The director had been head of the ultra-conservative school for more than three decades, and was long past the enthusiastic stage. After he heard us outline our plan, he sagely delivered his opinion: "If the thing goes a year, it might amount to something; but I have seen so many of these magazines started in my time, and they last only a few months."

Other art school directors who were not of the "old fogey" type, however, and leading art educators, were more encouraging. They saw the great need of a constructive art student magazine, published by students. Robert Henri, N.A., for example, wrote us the following letter on the subject:

"If you really and fearlessly get at the material that's in the schools, I'm sure you will find here and there those who have news to tell in either drawings or writings—the voice of the younger generation should offend no ears except those who want things to stand still. There is no reason why you should say anything that the rest of us must agree to. There is no reason why your magazine should be like any other magazine. I might hope that in the hands of students it would continue to be young and joyous and full of good spirits, praising to the skies what it likes, and too happy and too desirous of freedom for all to get crabbed over what it does not care for. Leave sourness and all sorts of dictatorialism to the old, and if possible let it die with them."

It is just five years since the first number of THE AMERICAN ART STUDENT was issued, in September, 1916. This magazine now has a *larger circulation* than any other exclusively art magazine. It is bigger and better today than at any time in its history. We attribute the

healthy growth of THE AMERICAN ART STUDENT largely to the fact that the aim of the magazine is purely constructive. The art student engaged in serious work wants information and instruction from authoritative sources; he wants to see examples of the drawings and paintings produced by other students. He has no time to waste in reading lengthy criticisms and articles on art appreciation, pet theories and opinions, etc. The student (every artist is a student, until he gets too old to learn anything new) wants to be informed of the latest developments in the game. Even the information about materials in the advertising columns he considers vitally important.

It has been our continual aim to satisfy the wishes of our readers in these respects.

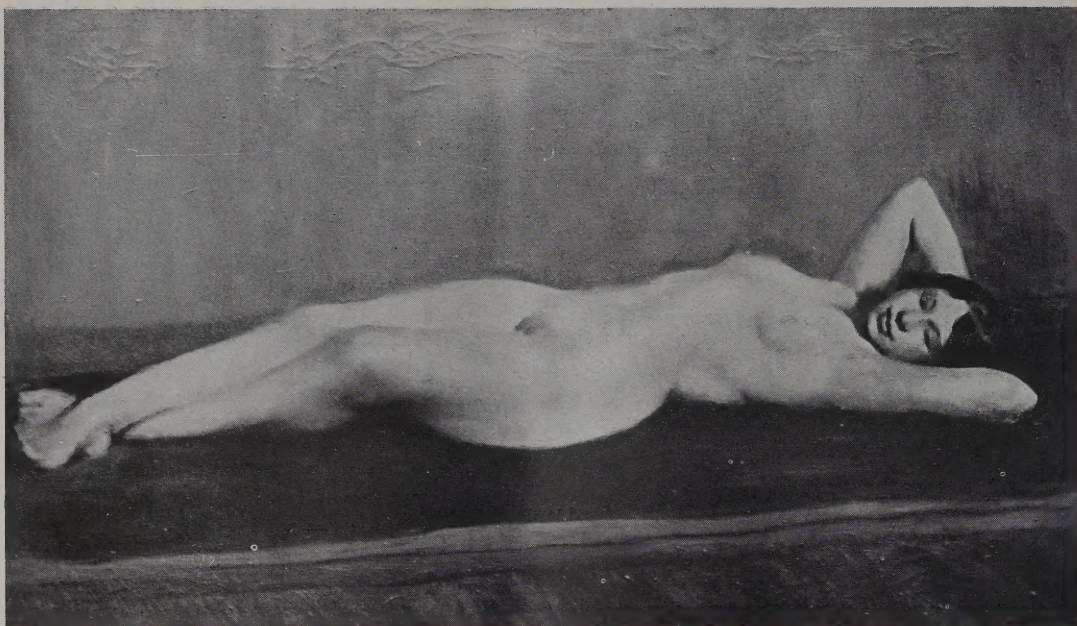
By the way, the design used on the cover of this issue is the one which appeared on the cover of the September, 1916, number.

WARNING

For the second time in our history, we are called upon to defend the name of THE AMERICAN ART STUDENT against its unwarranted use by unauthorized persons.

The first attempt to appropriate our title was made when the publishers were called away to war, and were unable to prevent the piracy. This attempt ended disastrously.

A second effort is now being made to get business by using the name THE AMERICAN ART STUDENT. Fortunately, the name is fully protected by registration with the U. S. Patent Office. Readers, dealers, and advertisers are hereby advised that there is but one AMERICAN ART STUDENT, which has been published at 21 Park Row, New York, since 1916, and are warned against its unauthorized use by other persons or firms.



LIFE STUDY

By MANNING DEV. LEE, Student of Pennsylvania Academy of the Fine Arts

DRAWING FROM THE NUDE*

By CAPT. E. ARMITAGE McCANN

*"Hard features every bungler can command,
To draw true beauty shows a master's hand."
—DRYDEN.*

Drawing from the nude is a necessary experience for the artist. This is a recognized fact and needs no defence to the general public. Its importance the student very soon feels, as he works and finds that all drapery, well rendered, must presuppose a knowledge of the form it clothes. The human body is a mechanism of the most wonderful kind, and by means of knowing it thoroughly, an idea of the relation of parts in any complete whole is gained by noting the relation of part to part—nothing to be taken from without loss—nothing to be added without detriment to beauty.

For it is also true that beautiful line calling to, and melting into, beautiful line, trains the sense of proportion and develops taste more effectively and rapidly than anything else.

According to methods in vogue in the past, the student was expected to pass a thorough and rigorous course of antique and anatomy before

being allowed to enter the sacred life room—a course often extending over several years. The chief aim in life drawing at the more academic schools being in the direction of research and observation, what the human figure is really like in different poses and to apply the knowledge gained in the anatomy class and to obtain freedom with practice.

In so doing there is always a search for some method by which the proportions and decorative qualities can be readily found—some standard of form or measurement to which the drawing can be referred or which will aid in rendering the figure attractively or truly as the case may be.

It is easy indeed to see when a drawing of the human form is *out*; it is the most difficult thing to draw it well and it is debatable whether even "hard features" are so easy to present truly.

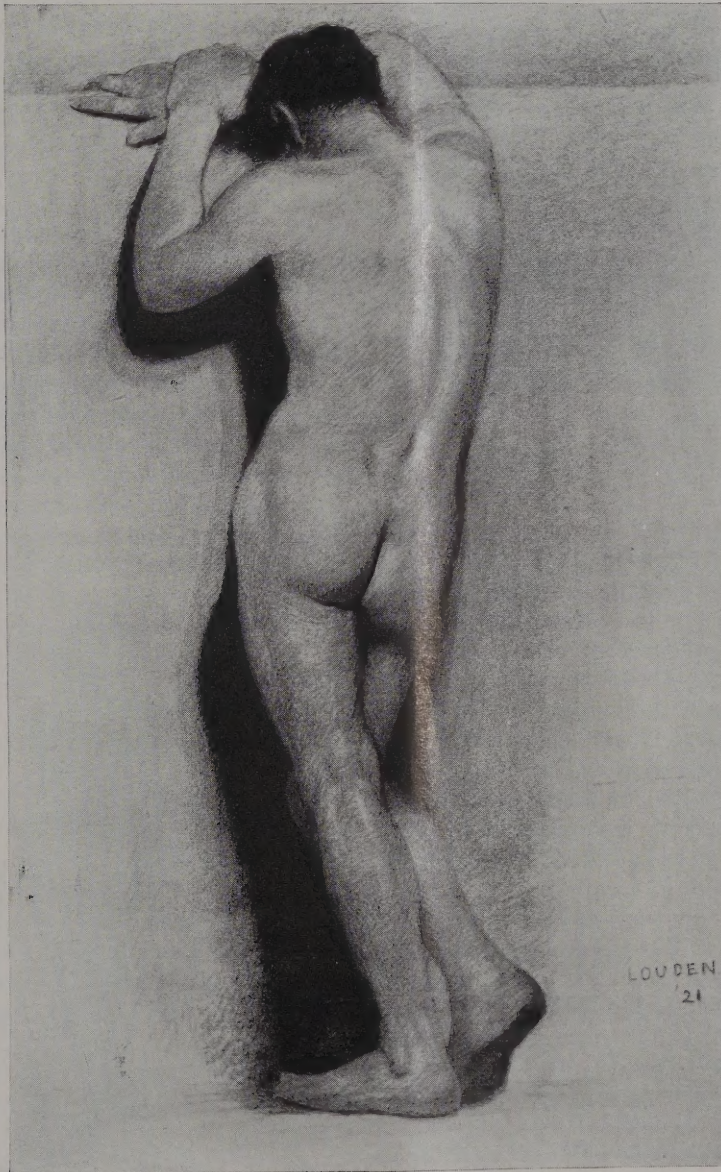
It follows naturally that more than one method has grown up for reaching this result and those used in our art schools are found to vary greatly. Enveloping lines are often used, the lines of movement or those of the skeleton, to give the general positions and character of action. The old masters' work reveals such lines, suggesting motions or forms; outlining shadows or suggesting the positions of the the limbs or drapery.

Today the student is introduced to life early, in some life classes there are not even any "requirements" and anyone can enter, in most of them some preliminary drawing is stipulated.

* This is the third of a series of articles on the Human Figure. The author, Capt. McCann, who was a sea captain in the British merchant service during the war, is a well-known writer, and has made a study of the methods of instruction used in both American and British art schools.

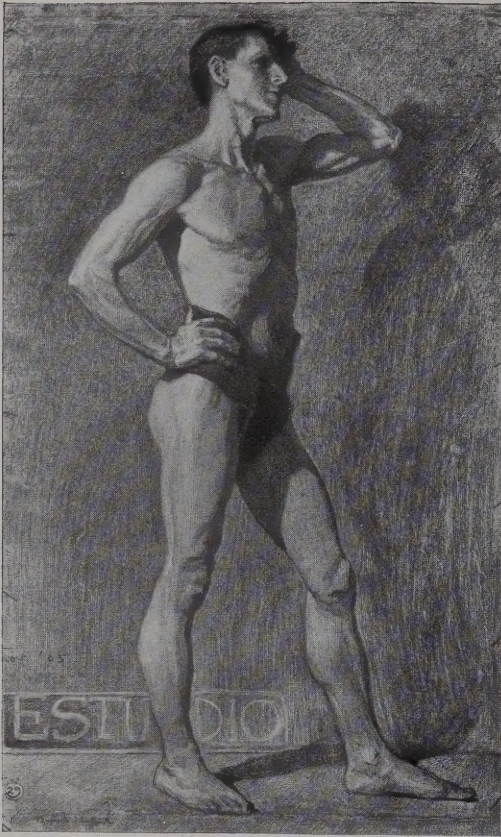
For example, Mr. George W. Eggers of The Art Institute of Chicago, which has been redefining its methods, says, "Drawing from the nude now begins simultaneously with the cast drawing and anatomy, the three courses being pursued simultaneously. The first work is done with a sharp time limit, in order that the complete cycle of experience—observation, recording and criticism—may occur as many times as possible; also in order that the importance of the figure as a whole, over any detail may be impressed. As the term goes on and the student's observation is capable of being longer sustained the period for each drawing is typically lengthened, with

occasional return to rapid drawing. The study is first confined to the figure as a whole and there is subsequently a concentration on parts, this study being carried through life drawing, which stands as the student's formulation of nature itself; anatomy, an analysis of nature; and cast drawing, the organization by the masters, of nature's material. Various forms of observation, memory drawing, and imaginative work are brought together in such a way as to balance and give the student as general a grasp of the whole problem of figure knowledge and figure drawing as possible; and drawing in which the student does not look at the paper, but fixes his eye upon



Life
Class
Drawing in
Charcoal

By Student of
Pennsylvania
Museum and
School of
Industrial Art



CHARCOAL
Drawing by Student of Los Angeles School of Art
and Design (See Page 15)

the model only, contributes a very large part to the cultivation of the student's power and his comprehension of the unity of the figure.

There is an entire unanimity of opinion as to the value of constant drawing from the nude. The human figure is the most beautiful thing in the world and the most interesting, but also the most difficult to draw. Every slight change of posture or emotion will give a different play of the planes of which it is composed, whilst every change of light will vary its color and tone. This without counting its actual, infinite varieties, no two persons being alike in form or color.

Each school has its own lines or plan upon which it works and within these general principles every master will have his own method; he also is an artist with individuality. The wise master, however, keeps his own personality—his likes and dislikes—as much as possible in the background. He imparts technique, leaving the imagination of the pupil as free as possible.

This is where the class is preferable to individual tuition; the pupil feels less constrained by

constant supervision; there is emulation and he can learn almost as much from fellow pupils as from the master, whilst over all hovers the kindly or censorious word of guidance.

Solon Borglum, a well-known sculpture master in New York, has started his own school to obtain freedom to train on his own principles, which run on the lines of sound construction as exemplified in a remarkable book he has written on the subject, in which he takes, side by side, the plant, animal and human beings, to show the invariable principles on which nature constructs, the points of location of the chief parts and their line of direction. His students are required to spend a considerable amount of time studying these principles before being allowed to do much life drawing or modelling.

The New York School of Fine and Applied Art has yet other ideas on this subject. Whether the students are studying painting, sculpture, or illustration, in the life class, as guided by Mr. Howard Giles, A.N.A., they are taught the principles of Dynamic Symmetry in composition, as presented by the "Jay Hambidge Research".

This is neither the time nor place to explain these principles, but the accompanying illustration will give some idea of them and the results that may be achieved by a pupil of a few months' standing, who understands them.

It should be mentioned that the student does not draw geometric lines and then make the figure rigidly fall into them, on the contrary the pupil absorbs the principle and uses it in the same manner that an artist uses perspective—un-



Drawn by Student in George Bridgman's Life
Class, Art Students' League, New York



consciously. The plan was drawn some weeks later for the purpose of illustration here.

Mr. Giles says that the attempt is to make the student realize that the human figure is a component base, something to make observations with—it relates to their work as the sextant does to the mariner.

The student is brought to understand the great fundamental laws in nature—*growth and gravity*. All visual form is the result of these two immutable forces in opposition.

It removes from their minds the necessity of slavish copying. The work of art is excellent in itself without literary concept of nature. They work with understanding, as any logician would, from cause to effect and the result is an amazing freedom (as may be seen in the example given).

The Hambidge Research has enabled the artist to analyze his shapes, to make the part relate to the whole, in an orderly way. The result is order. The understanding of what the Greeks meant in the legend on the Delphi Temple of the Oracle “Know thyself—nothing in excess.”

This principle is based in nature’s law of proportion and growth—a fundamental.

In other words, this tells the student *why*, not *how*.

Socrates said “That which is beautiful is true and that which is true is beautiful.” So simple, so obvious that not all the books written on the subject can advance us one step.

The trouble is to decide what is true; you could have a studio full of artists all drawing the one figure, each might give you an entirely different product and yet each be true and beautiful—to someone.

Each artist will have been expressing himself to an unknown audience—who they are he does not consider, it may be you or another; if to you, you see the beauty of the model plus the artist, if not you get no pleasure out of it—someone else may.

Thus though the work of art may, and indeed should, vary, with the hand and brain that produced it and their humor of the moment; though it may be in planes, curves, rounds, squares, cubes; coarse or delicate, light or heavy, brilliant or subdued, yet underlying it must be *truth*.

It must have sound structure, dynamic symmetry, design; in a word, good drawing. No slickness, tricks nor extraordinary methods will disguise bad drawing; nor was a work of art ever produced without a foundation of good drawing.

It will be found that those who have made a real impression even among the most ultra-modern are good draughtsmen.

The underlying drawing of a Gauguin might be mistaken for a Leighton, and Nevinson, Brodsky or Kandinsky can draw like Henry Ryland if they wish to. These two artists are not being held out as the finest draughtsmen but as good draughtsmen who are the antithesis of the modern ones mentioned.

Good drawing is not easily or quickly acquired. Drawing is done by the brain, which has to train the hand to work under its direction, but first the brain itself has to be trained to see correctly, and to do this it must have quite a fund of exact knowledge, and then an infinity of practice is required to make the subsidiary intelligences in the body, train their particular muscles to do its behest with facility.

Everyone can draw—just the same as they can dance or sing, more or less well, unless physically imperfect or trained out of these accomplishments in their youth, which, alas, is all too often the case; but for perfection, a knowledge of technique and practice is necessary.

The artist is always drawing, with his hand or his mind, not by way of work, but because he can’t help it. The axiom then is—draw, draw, draw and keep on drawing.

Theoretically anyone could learn to draw cor-

rectly without tuition, but they would most likely arrive at old age before accomplishing their end. It would be a foolish thing to try, when we have the gathered lore and example of centuries of artists to help us. It may be done from books or from correspondence schools, but these methods should only be resorted to when the man-to-man method is unobtainable. More may be learnt from a good master in ten minutes than from a book in a week.

A point that teachers might remember is, that it is not necessary to insist upon difficulties or to set tasks just for their hardness, gradually giving the pupil the impression that a hard subject must be a good one.

Many pupils draw at school with facility but never accomplish anything great, whilst others again have had much difficulty in the classroom and have had to struggle and strive hard to get their technique, yet in later life have become brilliant artists.

Every pupil that goes through the art schools is not a genius, but they are all better for their training, and every one, even though they do not continue to practice art as a livelihood, will help to raise the general standard of taste, and help us to better art in our daily life.

A TALK ON DRY POINT ETCHING

By JOSEPH PIERRE NUYTENS

Dry point etching is nothing more or less than engraving by hand on metal. It is very simple and direct. Any good draughtsman can do it. The result depends on his individual skill as an artist, and of course, on the printing of the plate. When one considers the simplicity of the process, it is really astonishing that so few artists devote themselves to the making of dry points. We see hundreds upon hundreds of etchings in galleries and art stores, but very few dry points and these nearly always by the same men. These pictures are in great demand. Art dealers cannot get enough of them and they command high prices—from twenty dollars to one hundred dollars per print. Then there is the wide field of portraiture in which scarcely a dozen men in the world are working; the best known of these is, of course, Helleu, whose delineation of beautiful women we have admired for years. All these facts ought to stimulate the interest of the art student in dry point etching and cause him to devote at least part of his time to the study and practice of



ETCHING
By STUDENT OF MAHONRI YOUNG, Art Students' League, New York

this fascinating and simple art. The great drawback lies, I believe, in the fact that art schools do not include dry point etching in their study courses. A competent teacher would have a large and enthusiastic following, as the art appeals greatly to nearly all students and I am sure that their drawing would receive a tremendous help from it, owing to the free, yet limited and telling use of the line. It would teach the student the value of composition, of spotting, of harmonious use of light and shade, of reserve, of decoration; for a successful dry point should have a strong decorative note in it. Simple figure work is best adapted to dry point etching, which is too delicate for landscapes and elaborate compositions. A good method, which I have successfully followed for years, is to make a pen and ink drawing of your subject first, then after you are satisfied with it, copy this on metal with your tool, then ink your plate and print it. You will be surprised at the result. Some dry point etchers do not print their own plates, but I find that the biggest part of the fun lies in printing your own pictures. This offers a few difficulties at first, owing to certain technical and mechanical rules which one must follow, but they are soon overcome by a little patience and practice. There is no doubt but that American art lovers are fast becoming interested in dry point etchings, and I believe that within a few years we shall see some beautiful and original work done along these lines by American artists.

SPEED AND ART

By GERALDINE LENINGTON STEINMETZ

No art before our time has expressed motion as our art today expresses it.

Compositions were of still life! Nothing moved. Action was caught in a moment of arrested motion. The art of one race only excepted: there is a good deal of motion suggested in the conventionalized designs of Indian art of the South-west.

But when pictures move today, they move. Rhythms have speeded into motions. Even designs move.

Why this change? Obviously because the movements of objects about us—or our own

changes of position—have speeded up. Chiefly through motion pictures and flying, I think.

If an object or scene were photographed repeatedly by a motion picture camera, and the resulting reel run through very quickly, the mental impressions would, in a designer's eye, leave a conventionalized motif of the object that would be like the motifs of the new designs. They are the conventionalizations, not merely of objects or scenes, but of objects or scenes in swift motion.

I like exceedingly the influence of aviation seen in these designs. This influence I have classified as having four effects. First and most obvious: the use of the aeroplane itself as motif.

The second effect is the contribution of aviation to our sense of speed: rhythms are quickened. Everything moves, and moves quickly. No feeling of stopping. Gaze movement is the basis of rhythm. We used to be used to moving our eyes slowly; or, before our motionless eyes, everything was still or moved at a rate hardly more than pedestrian. But now everything moves rapidly and our eyes are being trained to movements so fast that the older rhythms seem conservative.

The third effect of flying is in the changed position, actual or suggested, from which we view the motif. Fifty years from now motifs will more than half have been seen from above,

looking up, looking down, or sideways. Not the least fun of flying is being able to look and move up and down and sideways and diagonally all at once. Will this get into our art?

More actual *movement* in all directions in space are suggested.

There seems to me to be a fourth effect which is a sum of all these, a sort of general cumulating influence in which a feeling of motion and vitality have been created as a result of the three conditions.

This affects the artist, the subject and the onlooker. *Being* is no longer interesting, and everything is seen in its *growing* or *moving* aspect.

In a recent exhibition of the Art Alliance of America at the Bush Terminal



Building, New York, I noticed several designs which distinctly showed the influences I have enumerated. I wrote to each of the artists for a statement of the psychology involved in planning the design. The explanations received from the artists are given here.

Helen Caroline Clark says:

"My idea in making the design was to get a distinctly *modern* silk with balance and rhythm produced by lines only, but suggesting *freedom* and *flight*. These seemed to be typified in the butterfly, which I used as the motif."

Marion Dorn Poor writes of her design—a village seen from above:

"It was an attempt to use complementary colors in a manner suggesting depth. The yellows and reds and other warm foreground colors are used consistently on the foreground planes, while the blues, greens and other colors suggest distance, are set in opposing planes. That is what gives it movement. This use of color was of more interest to me than the actual motif of houses. The latter, however, was suggested by aeroplane photographs of French villages, which interest me very much."

Martha W. Cornwall says, in reference to the design of the flying cranes, with its red and green background:

"The birds are supposed to be flying over water, and the flowing movement in the back-

ground represents the restless waves."

And B. M. Polhemus says that:

"My idea for the landscape design was gained through the many photographs taken from aeroplanes. As far as I could find out it was an entirely new idea. I gave it careful study in regard to values, making them the important factor. As you probably noticed my vertical action was gained through value and not space balancing the larger area of horizontal movement.

"To break the even line of the pattern I believe the design would be executed to best advantage in a woven linen.

"It seems to me it is a pattern that could be used in large areas without taking away from the surroundings or becoming monotonous to the eye."

ON THE DRAWING OF CARTOONS

By RAY OSCAR EVANS

The bull dog has earned a world-wide reputation as a fighter simply because he holds on.

Of the thousands of students who take up cartooning and comic drawing, the dozens who succeed are numbered from those who stick to it—who will not quit, and who are pre-determined to get ahead in that field, which, I think, can safely be listed as a profession. Hundreds fail because they're out-and-out "quitters" or "get-rich-quickers".

The dignity, the fame, the fun, the remuneration, and all that go to make the life of a cartoonist worth while, can not be obtained by flash-in-the-pan methods or hurry-up sketches. And the sooner a scholar gets that blazoned across his think-box, the sooner he is ready to start for the top of the ladder. Make no mistake about this—if you're in a hurry to be a well-known newspaper or magazine cartoonist remember that those who have arrived never got there on an express train.

The editor of *THE AMERICAN ART STUDENT* asked me if I endorsed correspondence school instruction as well as resident instruction in cartooning. Most heartily I do; in fact I have been an instructor in both correspondence and resident schools and know that, with proper application on the part of the student and sincerity on the part of the instructors, a great deal of good can be derived from such a course.

Much has been said about "morgues"—that I also believe in and practice. While with the

Motion in speed has transferred its influence to other subjects which do not, in themselves, move so rapidly. Consider the effect of vitality in a design of Miss Josephine Swift's, made in Texas—the cacti, the oil derricks, and the sun's rising, have the effect of speed comparable only to those of the aeroplanes. Miss Swift writes:

"The motif of my design is the 'sun rising over the desert'. It is typical of Texas. Here are vast treeless plains; oil wells where fortunes are made and lost over night; cacti and rattlesnakes; marvelous sunsets and always an appalling amount of sky. As to the idea of flying—well, I am still longing to go up."

This psychology amply proves the soundness of my contention that the speed of modern life is affecting the artistic lookout and artistic production.

Baltimore American and Star I not only made use of my own files, but the files of the art department—a separate department from the cartooners, the latter having three men employed, the former, ten. Technical subjects such as monster locomotives, portraits, etc., all require unfailing accuracy and good drawing if their presentation is to be understood not only by the favored few but by all of the paper's readers.

Again and again we are asked what kinds of paper, pens, brushes, etc., we make use of. I do both brush and crayon cartoons as well as pen and ink work; I have used a French make of quill pens with great satisfaction in large drawings—they give a fat, rich line and have just enough spring and "zip" to them to make them pliable tools in one's hands. No other brush than a red sable, with a crisp, springy point would do, and a good grade of soft, lithographic crayon.

Some have called my cartoons "poster size"; they are very large. But the reduction brings out the crayon grain very nicely when the work is done on a coarse or egg-shell surface paper. The main trouble with beginners who make big drawings (that is, very big ones) is that they lose their composition and arrangement in trying to fill the paper. If you can't trust your eyes, by all means draw diagonals, a horizontal and a vertical line through your original sketch idea and reproduce the same proportions in the larger size—then you'll be sure your figures and objects can be placed correctly and in the relation to each other you originally intended.

Usually I submitted to General Felix Agnus, publisher of the paper, two or three sketch ideas, well drawn out and lettered; we decided together,



on many occasions, just what was best but in many instances the work was left entirely to my judgment. While at the Ohio State University it was my privilege to illustrate the college annual "Makio" for three out of the four years of my attendance and was a regular contributor to the *Lantern*, a college weekly.

On leaving college in 1910 I worked and studied under Billy Ireland in Columbus, and two years later made my first newspaper cartoons for the *Dayton News*. From there I went to the *Baltimore American* and was, until it suspended, contributing a page a week to *Puck*. I am doing a conglomerate line of work just now—you might call it "free lancing". When Munsey bought the *American* I was told that the traditional policy would be pursued relative to cartoons. I already knew what happened to Cesare, Carter and Rogers. Now my time is taken up with cartoon strips for banks, commercial advertising agencies, and teaching three nights a week as well as handling cartoons for the *Baltimore Sunday Sun*; and despite the so-called depression in the country I find my time much in demand.

The cut which illustrates this article is done in pen and ink—it is an example of the application of the idea to the facts related to that idea. For

example, a cartoon could have been drawn showing the farmer as a galley slave with all those burdens tacked on by a hard taskmaster—or as Atlas supporting the world—or some other thing which the farmer wouldn't understand. But with the burden of a farm problem, the plough, and sacks, applied to a farmer—no one misses the force of the idea. The plough idea would never work for a cartoon on the coal situation in Pennsylvania. Get my point?

In summing up, let me suggest persistency, all-around education, a basic training in good drawing, and good health as some of the primary requisites for those who are studying cartooning.

(Editor's note: Much that Mr. Evans could have said about his own ability and technique has been modestly omitted. While the Munsey newspapers in Boston, Philadelphia and Washington were slipping through Mr. Munsey's hands, Cesare, Carter, Rogers and Evans were riding to fame as some of the greatest cartoonists of their day. It is not to the discredit of these four men that they are no longer with the Munsey forces. Personally, Mr. Evans is a charmingly quiet little man, hiding behind a huge pair of tortoise shell glasses—with keen, brilliant eyes that command respect everywhere.)

WELCOMING CRITICISM OF OURSELVES AND OTHERS

The primary function to which THE AMERICAN ART STUDENT has been dedicated by its editors, past and present, has been to serve the art students of North America in every way possible. To best accomplish this end we must know their needs.

Readers are not only invited but urged to write freely and frankly of their desires—giving us ideas from time to time as to what subjects they desire taken up, and informing us as to what articles in the current numbers have appealed to them.

Many queries come in concerning correspondence art schools; like everything else in this world there are good, bad and indifferent schools. It is our purpose to amass as much information as we can concerning this field of endeavor, and any experiences any of our readers may have had with them regarding collections, quality of instruction and criticism, etc., will be welcomed and the name of the contributor kept confidential if desired. This is strictly in line with our policy of serving the students of art in this country.



DECORATED CHINA

(Onondaga Pottery Company)

KERAMIC DEPARTMENT

Edited by FRANZ NEUSCHAFER

(This department has been created for amateur china painters because of the renewed interest that is being shown in Keramics. Readers are invited to send inquiries to the Ceramic Editor, and the answers will be published here.)

A number of interesting inquiries and contributions addressed to this department have been received. The inquiries will be answered in the order they come, and contributions will be published whenever the space is available.

We print here a suggestion from Truman R. Hart, Ashtabula, Ohio, which will be of interest to decorators of pottery:

The pottery decorator is often at a loss to maintain evenness of line in banding or striping designs on his work, unless he is fortunate in having a regular banding wheel, for that purpose. This implement is, however, unnecessary where the disc-type of phonograph is at hand. Whatever the style of vase or pottery is to band makes little difference in using this method.

If the center pin on the disc-plate obstructs placing the vase securely and flatly upon its base, fit enough layers of corrugated-board or cardboard over the pin to raise the surface to the height of the top of the pin. Should the piece of pottery have a drain hole in center of the bottom, as in flower-pots, no card-board need be used, unless or except, as a protection to the felt mat of the plate.

Centering the piece to be decorated is easily done after releasing the disc and the whirling motion is begun, by using the staff of a long-handled brush, resting steadily at the side of the phonograph on a stationary support, as a cigar box up-ended, or a book.

Having centered the vase, the rest is simply the use of taste and color and design, to make bands or stripes exactly as parallel and even as with the use of an expensive banding wheel.

Page Fourteen

QUESTIONS AND ANSWERS

Q. Can Mat or Gouache colors on china be treated the same as regular Overglaze colors, such as a light shade being produced by putting a thin coat on?

A. Mat or Gouache colors are mixed with the same medium used for Overglaze colors but to produce a lighter tint they require mixing with white. For as the colors are opaque, it is necessary to have all application of the one thickness.

Q. On a plaque or vase ground laid with Mat or Gouache Ivory, can you paint a design on the ground before firing and can you use any color for same?

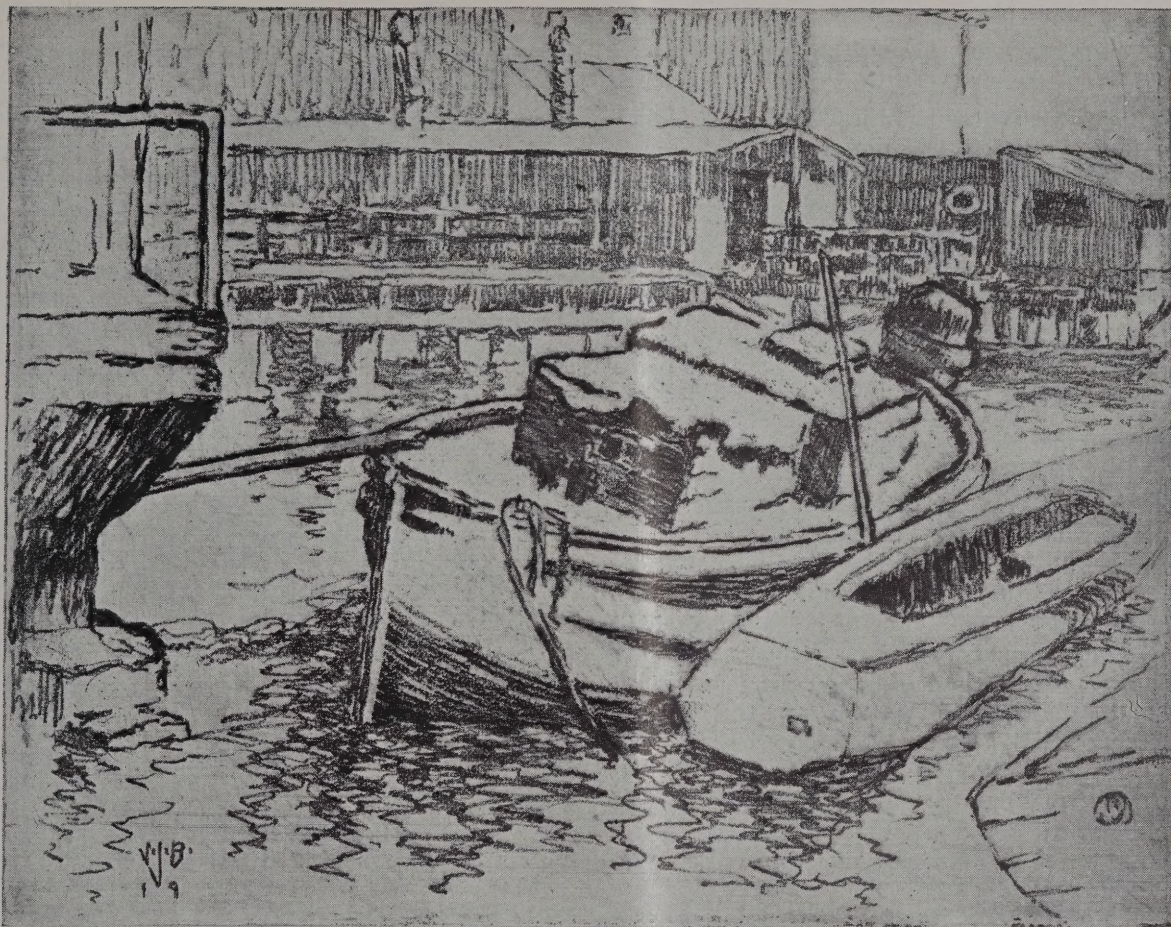
A. Painting may be done on a ground of Ivory Mat color before firing but the piece must be thoroughly dried over a period of forty-eight hours after grounding. The design can then be painted in. Pink, yellow, green and brown can be used on the color, but must be erased for blue and violet due to the chemical peculiarities of these colors.

Q. Kindly tell me the degrees of heat required in firing china and glass. A number of artists from whom I have sought information seem to fire at various degrees.

A. The degree of heat required depends on the ware being fired. Overglaze colors on china are fired to a rose-colored heat, 860 degrees Centigrade, or 1580 degrees Fahrenheit. Underglaze colors requires a harder or Glost Oven heat, 1110 degrees Centigrade or 2030 degrees Fahrenheit. Mat or Gouache colors require a lower degree, 800 degrees Centigrade, or 1472 degrees Fahrenheit, and Liquid Lustre colors a still lower heat varying according to the ware from 740 degrees Centigrade or 1364 degrees Fahrenheit to 860 Centigrade or 1580 degrees Fahrenheit. Some china being softer than others, lower degrees of heat are necessary and glass being much softer than china a heat of 590 degrees Centigrade or 1094 Fahrenheit is required. Lead glass being the softer requires less heat than flint glass.

Q. In a recent issue you described Jewel Decoration on China and Glass and the methods of making the jewels. Please advise if they can be purchased in their various shades and where?

A. These jewels may be obtained transparent or opaque, cut or uncut, at a small cost and in many different sizes. In a personal letter we are sending you the name of the firm from which these jewels may be secured.



ETCHING

BY STUDENT OF LOS ANGELES SCHOOL OF ART AND DESIGN
(For other students' work of the Los Angeles School, see pages 4 and 8)

L. E. GARDEN-MACLEOD'S ADVICE TO STUDENTS

The founder of the Southwest's pioneer art school has retired after more than thirty years of unceasing labor in educating, but her sympathies still remain with the student of art. Mrs. L. E. Garden-Macleod, who founded the Los Angeles School of Art and Design in 1887, gives a bit of advice in retiring, and although her counsel may sound conservative and old-fashioned to a certain class of students, it is fundamental, sincere, and simple to understand.

"Study hard and thoroughly," advises Mrs. Macleod. "Do not try to be clever too soon, dash and brilliancy come only through long years of study; the only way to be original is to go straight to nature, see and understand for yourself, study all that has gone before, then portray your thought as truthfully and beautifully as you know how.

"We can only express what we are ourselves, as far as we can reach. We must strive to make ourselves master craftsmen, so that when inspiration comes we can convey the thought in beautiful language in whatever medium is best fitted to express it. We must not ignore the great masters, but by diligent and enthusiastic study of their methods and work lay a strong foundation for modern art, which deals with the emotions, color and light; use the technique best fitted to convey the idea.

"Do not think it necessary to go to Europe to study until you have learned all you can in your own country; then travel and study the masterpieces of the world and get a broader and more comprehensive idea of your art.

"We are entering into new and powerful realms of thought and investigation; the greatest painters and sculptors of our age are aiming more at the expression of mental and spiritual conditions. So may we of the West not be found wanting, but ready to give our best for the public good."

MATERIALS THE ARTIST USES

(This department is edited by H. E. Martini, who will answer in this section of THE AMERICAN ART STUDENT any inquiries regarding the composition, technical properties and application of painting mediums, pigments and grounds. Address inquiries to Technical Editor, care AMERICAN ART STUDENT.)

The monk, craftsman and artist, working with supernatural industry and patience, carried on the traditions of painting methods, when the classical period closed after the fall of Rome. It was the devotion to God that inspired these pious men to decorate the MSS. lettered by hand on parchment with the most intricate design, delicate in drawing, delightful in color and convincing in story through the naiveté of their conceptions. Walls, altar niches and colonnades were embellished with scenes depicting the lives of the Saints so that they and the faithful laity might be inspired to lead Christian lives. It was also their inventiveness which conceived the stained glass window. They spared no time, for if a work was not finished in their life they knew a brother of the cloth would continue it. Notes were therefore kept and rules laid down for the different processes.

One of the most important of these collections of notes is the MS. of the monk Theophilus. Living just as so many other monks unknown to the outer world, he toiled in some monastery in Germany collating the methods used in all the different artistic crafts. He says in his introduction, we must turn to the Greeks for colors and their use, Tuscany forniello, a process by which a design of incised lines in silver are filled with a black amalgam having the appearance of a black enamel, Arabia for hand-wrought metal and inlaid work, Italy for sculptures in wood and bone, France for glass painting and Germany for metal casting, wood and stone embellishment. It is an interesting work and quaintly written. For instance, if directions were given for the preparation of a mixture which required boiling, the time it should boil was measured by the recitation of a prescribed number of paternosters. It is an example of how they combined their work with the exercise of their religion.

It must be remembered in considering the descriptions of technique that the method of painting in the olden times was not *al prima*, for else much of what I have written or will write would seem very elemental and childish.

Their object consisted mainly in bringing home in convincing manner the poignant episodes of saintly lives. Their pictures were eloquent sermons—simple, direct. Painting of this sort was subject then to a routine especially in regard to the mixing of the necessary colors. It was their desire no doubt to depict a true representation of an object both as to texture and color but their method of coloring did not have the foundation of our modern theory of light. Primaries, complementaries, tertiaries, broken color, reflection and absorption laws were all unknown. In view of this, direction for mixing colors to produce certain illusions occupied their minds in equal importance with how pigments, vehicles and grounds were to be prepared.

I hope it will not be taken amiss if I call your attention again to the importance of detail. The care with which each step was planned and carried out made these works permanent and that was the greater part of what we hear nowadays called the "secret of the old masters".

Although the brothers Van Eyck are accredited with the discovery and perfection of the method of painting with oil, we find an interesting reference to this process by Theophilus centuries before. The Van Eyck method and whether they really discovered the oil technique must not creep in here, however. I mentioned a few months back that the preparation of oil from linseed was known to the medical men (MS. of Aetius) of the very earliest times. Although we have the Heraclius and Lucca MS. mentioning linseed oil and its preparation in the slightly later Theophilus MS. a compilation of processes chosen only as the best is found. In the Theophilus MS. we find, therefore, a complete description for preparing linseed oil from the seed, the basic principle of which is still used in modern manufacture and also directions to grind color in it. This portion follows:

"If, however, you wish to redden panels, take linseed oil, which you make in this manner—Take linseed and dry it in a pan over the fire, without water, then put it into a mortar and pound it with the pestle until it becomes a very fine powder; placing it again in the pan, and pouring a little water upon it, make it very hot. Afterwards gather it in a new cloth and place it in the press, in which olive, or walnut, or poppy oil is expressed, that this also may be expressed in the same manner. With this oil grind minium or cinnabar, upon the stone, without water, and paint over the doors or tablets which you wish

to redden, with a brush, and dry them in the sun. Then paint them again, and again dry them."

The drying of this paint is advised to be done by the sun. The way in which to give the oil quicker drying qualities by means of lead or manganese, catalytic compounds, was unknown.

Aside from this mention is made of egg, size and glue which still were the binders for painting. The fresco technique is also described. The preparation of the painting ground is very good and I give it complete from the MS. for comparison with the answer to an inquiry appearing at the end of this article.

"The panels should be smoothed with a planing iron, which, curved and sharp inside, has two handles, so that it may be drawn by both hands, until they are made perfectly smooth. They are then covered with the untanned skin of a horse, or ass, which is soaked in water; as soon as the hairs have been scraped off, some water is squeezed from it, and, thus moist, it is superimposed with the curd glue." This is prepared as follows:

"Soft cheese is cut very small, and is washed with warm water in a small mortar with a pestle until, being frequently poured in, the water comes away pure. Then this cheese, compressed by the hand, is put into cold water until it hardens. After this it is very finely ground, with another piece of wood, upon a smooth wooden table, and in this state it is again placed in the mortar, and is carefully ground with a pestle, water mixed with quicklime being added until it is made as thick as lees."

"The above being carefully dried, take cuttings of the same skins, dried in like manner, and carefully cut them up into small pieces, and taking the stag-horns, broken very small with a smith's hammer upon an anvil, place them together in a new pot, until it is half full, and fill it up with water, and so apply fire until a third part of this water be evaporated, so, however, that it may not boil. And you will thus try it: moisten your fingers with this water, and if, when they have become cool, they adhere together, the glue is good; but if not, cook it until they do adhere together. Then pour this glue into a clean vessel and again fill the pot with water, and simmer it as before, and do this four times.

"After this take gypsum, burnt like lime, or chalk with which skins are whitened, and carefully grind it with water upon a stone, then place it in a glazed vessel, and, pouring in some glue made from skins, place it over the coals, that the glue may liquefy, and in this manner paint over the skin very thinly, and when it is dry, paint somewhat thicker, and, if needed, paint it a

third time (three coats). When it is quite dry, take the herb called shavegrass which grows like a bulrush, and is ragged; which when you have gathered it in summer you will dry in the sun, and will rub this whitening ground with it until it is made everywhere smooth and polished. If you should not have leather with which to cover the panels, you can in the same manner make use of linen or canvas."

As before mentioned the Lucca and Heraclius MS. preceded the Theophilus MS., but the fact that the latter is so complete and classified so wonderfully has led me to dwell on it in detail. I will next proceed to take up his directions for the preparation, use and mixture of colors for various types of work.

PAINTING ON WOOD PANELS

Inquiry from R. FORMAN, Brooklyn, N. Y.

1. What kind of wood is best suited for this type of work?
2. Preparation of same before applying oil colors?
3. What oil colors are best suited for just this kind of work?
4. What kind of oils or turpentine are to be used in conjunction with the oil colors proper?
5. What would you suggest for a finish on the painting for protection against atmospheric conditions?

* * *

The use of wood panels presents many advantages over other backgrounds for receiving paintings but on the other hand the size of a wooden panel is limited. Joined panels of wood have never proved entirely satisfactory and whether or not veneer board, as now made, will resist the effects of time, temperature and atmosphere has not been proven. I expect to be able to report on this matter at a later time when my tests have been completed.

The main advantage of wood lies in its rigidity compared with canvas. It is less likely to be injured mechanically. There is also less change in volume due to temperature and moisture which would mean there would not be the pulling between ground and picture surface causing cracks. Finally wood being thicker presents a better protection to the pigments from attack by chemical atmospheric action from behind.

(Continued on page 24)

PROCESSES OF REPRODUCTION

In the last issue of *THE AMERICAN ART STUDENT* mention was made of the book "What the Artist and Advertiser Should Know About Reproduction", which has been compiled by The Linnings. Because of lack of space, we were unable to avail ourselves of the author's permission to reprint some of the nuggets of information in which the book is rich. We are able to give a few extracts in the following pages, but we must remind our readers that these extracts are but examples of the many important subjects which The Linnings have covered in their book.

It perhaps sounds a little off the subject of reproduction to talk about silver prints, but I feel that where the artist does not know how or when to use a silver print, it is up to the advertising man to know.

When it comes to speed, it takes about twenty minutes for the photographer or engraver to make one from any original photograph and when the artist has finished his job only ten minutes more is required to bleach and thoroughly wash the print before it is ready to "shoot".

Silver prints can be enlarged or reduced from the *photograph* to any size and made to any degree of strength to suit the particular need of the subject or the desire of the artist. Here there is a chance for the artist to put in and leave out such parts and detail in order to give the best results. Some men find it easy to bring out fine qualities of technique. It is equivalent to tracing a photograph, but it is knowing how much to put in and how much to leave out, that proves the genius.

After the silver print has been worked over by the artist, it is bleached out and all that is left is the actual work of the artist in ink on the bleached white photographic paper. (It is sometimes advisable to let the advertiser see the unbleached job, where the subject is difficult and contains an amount of detail, as in some mechanical subjects. Note the illustration of a partially inked and partially bleached print.)



SILVER PRINT

(Partially Inked and Partially Bleached)

An artist should obtain a bottle of the necessary bleach to keep in his own studio, so that he will not be compelled to resort to the engraver to bleach his drawing. He will probably have to secure it from an engraver, as "Cyanide of Potassium" is a deadly poison. The greatest care should be taken in its use. The hands should be thoroughly washed after using and should be free from cuts and scratches which might become infected. Immediately after bleaching, wash the print in running water for four or five minutes to remove every vestige of the fluid. Careful washing is the secret of a white print. The result of careless work is a yellow,

sickly job, which gets worse as it gets older. The best method of washing is to place the print on a piece of glass and keep it under the running faucet.

Do not have the prints made until the artist is ready to work on them, and try to keep the sun or any other strong light from them as this makes them turn dull, and probably too dark to work on, besides obliterating fine detail. Completed drawings should be filed in a cabinet and in the dark, if they are to be kept from deterioration.

In a recent article in *Printer's Ink* monthly, it is explained that a special rough-surfaced board is obtainable on which silver prints can be made.

This makes it possible for those who wish to use crayon to obtain good effect as the grain of the board provides "purchase" for this popular medium.

The bleaching qualities are exactly the same as those of the conventional smooth surface print.

The reproductive qualities of crayon and charcoal, either for line or half-tone, are excellent. It is a fairly new technique and if wisely handled and the size reduction is not too great, is sure to obtain pleasing results from the engraver and printer.

There is, however, a subtle suggestion of atmosphere in the free, sketchy illustrations, which is quite a relief from the general run of conventional stuff and worked to death pen and ink.

The only objection worth making is the tendency to smudge if care is not taken of the original drawing until the engraver has done his part. For this reason, it is always advisable to have the drawing made on stiff rough-surfaced board, especially where line plates are to be made.

The artist, in this case, should guard against indirect handling which is apt to be dirty, for it is unfair to ask an engraver to make a line plate from a charcoal drawing, when there is evidence of indistinct grey or washed-out lines.

In a chapter on "Modern Wood Engravings and Their Purposes", by Dahl and Sinnott, of Hartford, The Linnings state that "wood engraving is recognized as having a distinctive place in the modern commercial illustrating, because

of certain excellent qualities not found in engravings made by any other process."

In recent years a keen appreciation of art and craftsmanship as applied to illustrations, especially of commercial and mechanical work, has made itself evident, in consequence of which, the demand for high-class wood engravings for cata-

logue work has been limited only by the scarcity of artists competent to execute it. Large catalogue houses have found the wood-cut to be the best and most economical medium for illustrating, where "long printing runs are required."

Wood engravings are deeply cut, and can be used not only on highly finished papers, but on machine-finished papers or even rough-faced stocks as well. For this reason certain stocks are rendered available which heretofore were impractical to use.

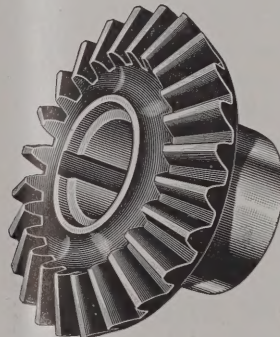
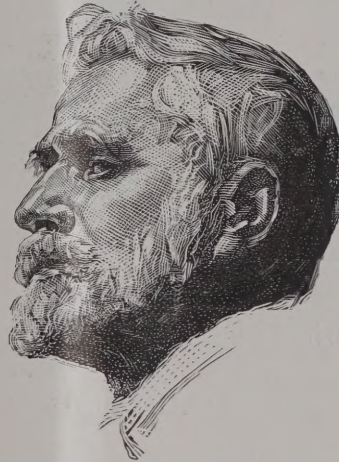
Printing is seldom done direct from a wood-cut, but is done from electrotypes made from the wood cut, as the wood is not of the hardness to withstand over a thousand impressions without the fine lines becoming worn.

The electrotypes made from the wood-cut original are exact duplicates, because of the

deep and open lines by which the wood-cut is produced.

Different sized illustrations can be readily made from the proof of the wood-cut by reproducing them by the zinc or copper etching process, thus saving the expense of having entirely new wood engravings made for every size desired.

The comparative expense of high-grade wood engravings is often less than that of half-tones, which require large and expensive drawings in order to correct the faults incidental to the process, by which the half-tone plate is produced.



COMMERCIAL WOODCUTS



No. 322.— $6\frac{3}{4} \times 11$.



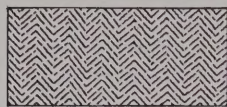
No. 1.— 13×13 .



No. 8.— 13×13 .



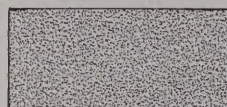
No. 310.— $9 \times 7\frac{1}{2}$.



No. 325.— $6\frac{3}{4} \times 11$.



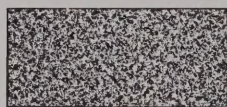
No. 4.— $9\frac{3}{4} \times 9\frac{3}{4}$.



No. 301.— $9\frac{1}{4} \times 12\frac{1}{4}$.



No. 323.— $6\frac{3}{4} \times 11$.



No. 329.— $9\frac{1}{4} \times 14\frac{1}{4}$.



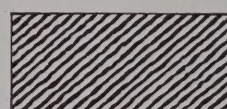
No. 333.— $9\frac{1}{4} \times 14\frac{1}{4}$.



No. 326.— $6\frac{3}{4} \times 11$.



No. 332.— $9\frac{1}{4} \times 14\frac{1}{4}$.



No. 330.— $9\frac{1}{4} \times 14\frac{1}{4}$.

EXAMPLES OF BEN DAY TINTS

All that is necessary for the skilled wood engraver to use as copy is an ordinary plain photograph of the object to be illustrated, as the character, fine details and color scheme are developed during the process of engraving.

In cases where large numbers of engravings are to be used in the catalogue, it is desirable for the engraver to work directly from the object, where that is possible, so that more faithful reproductions may be secured.

Many concerns are at the present time using half-tones for their de luxe catalogues and wood or zinc cuts for printing on poorer grades of paper found in trade journals, etc., whereas wood-cuts could be utilized for both the high-grade catalogues and for printing on ordinary stock.

The skilled and experienced wood engraver can, with a few appropriate tools, produce any effect desired in an illustration. The wood-cut can properly be called a full-toned illustration, as the engraver has at his command a range of color from the solid black to the purest white with all the intermediate tones. He can also resort to a great variety of techniques, such as lines of various degrees of boldness and direction, cross-lines or stipples which may be used to produce almost any conceivable effect.

Accompanying this article are reproduced some examples of illustrations made by the modern wood-engraving process. Particular attention is called to the fine detail and the brilliant effects produced, and where it appears the wood en-

graver has succeeded in overcoming certain crudities long considered incidental to the old style wood-cut. The use of engraving presents an unusual opportunity to lovers of craftsmanship, and advertisers who wish a pleasing and conspicuous novelty in illustrating.

The Ben Day processes are explained in detail by The Linnings. There are at the present time about 125 different patterns or effects to be obtained by the films supplied by the Ben Day Company, but an almost infinite number of other effects may be obtained by the clever combination of these films. It is the clever operation of the machine that makes it valuable. Some engraving houses make a specialty of Ben Day work and advertise to such an end, but the duration of their prestige depends upon the man who operates the instrument.

A screen sample book of the Ben Day Company should be in every studio and advertising agency. It contains samples representative of the screens made by this company, with the screens numbered, so that they can be selected and specified to the engraver. Artists, in particular, should study this book in order to familiarize themselves with the screens and the different effects and how they can be used in combination with each other. The writer has found that he can specify screens to be used in combination without any fear of producing bad "patterns". Experience teaches this.

COMMERCIAL ART THAT ACTUALLY SELLS

So many students of commercial art have written to us as to what kind of commercial drawings are salable that this article is made necessary. We put the question to a Philadelphia advertising man, and his reply is worth reading twice:

"No matter how good or bad the times, the kind of commercial art work that will always be in demand is the stuff that sells the goods."

Sells the goods! Those three magic words cover a world of facts—but the simplest and most direct way I know of to suggest its practical application to the student is to tell him to go to a department store—go to the biggest hardware store in town—go to the biggest theatre in town. Find out what dress goods, talcum powders, collars, gloves, veils, pictures, hardware, locks, etc., are actually in demand—and then list them—mentally or on paper if your mind isn't equal to the carrying task.

Your next logical step will be to look at and to study the art work gotten out by those firms—the envelope stuffers, letterheads, advertisements in *The Saturday Evening Post*, window cards, sheet posters, etc.

As the *Trade Record* says of the value of pictures, speaking first hand:

"Pictures to an advertisement are like windows to a house—they visualize merchandise, attract attention, create interest, arouse desire," is the enthusiastic reply sent by one member store of the National Retail Dry Goods Association, in answer to a questionnaire drawn up by the association's bureau of research and information on the use of cuts in newspaper advertising.

"Starting from the theoretical premise that the large majority of people are eye-minded, Arthur Wiesenberger, director of the bureau, sought the opinions of advertising men in 22 of the leading stores of the country on this matter. These men reported themselves unanimously in favor of the use of pictures and though two of the stores do not employ cuts owing to long-standing policy of both houses, the ad men themselves have reported their individual opinion as being one of approval.

"One store which reported that up to eight years ago they had not used illustrations in newspaper advertising during their long history of 44 years and on that basis conducted a sufficiently successful business. From that time on, however, cuts have been employed with ever increasing demonstration of their value.

(Continued on page 28)



Turner Chose Whatman

TURNER—
masterful in
his color control,
careful indeed in
his selection of

materials, was *only one* of the great English masters who found the desired response to their genius in

J WHATMAN

Genuine Hand-Made Drawing Papers

If you seek a paper that will bring out the best features of *your* work, you can do no better than insist on "Whatman" when buying material from your dealer.

Write for free Sample Book

H. REEVE ANGEL & CO., INC.

7-11 Spruce St., New York, N. Y.

(Sole Representative in the U. S. A.)

*When Colours Can be Made Any Better
We Will Make Them*

WINSOR & NEWTON'S

Oil and Water Colours

The standard of quality for nearly
100 years—A colour chart on request

Oils, Varnishes, Brushes, Drawing Boards

Canvas, Sketch Boxes, Easels

Smocks (Tan, Blue, Green, Lavender)

Ask your Dealer or write for Catalogue "AT-9"

WINSOR & NEWTON INC.
TRADE MARK
31 EAST 17th ST.
NEW YORK, N. Y.
"ARE PROBABLY ARTIFICERS"



PHOTOGRAPHY AS A MEANS OF ARTISTIC EXPRESSION

By ROBERT H. CONKLIN

Photography as a means of artistic expression is much misunderstood. This is largely because much of the work has been imitative rather than creative. Few have realized its possibilities as a medium in itself, but many have been quick to discover its possibilities for manipulation towards other mediums.

The photographer of today has no quarrel with the painter. Many artists are using both the brush and the camera, choosing the one which seems best to express the idea they have in mind.

Page Twenty-two

Not many years ago photography was not recognized by the critics as a vehicle for personal expression. A few hard workers demonstrated that its technical attributes could be controlled to a very high degree and that the camera could be made to express well thought out and highly artistic compositions.

Like every process it has its limitations, but these are by no means as narrow as popularly supposed. There is a great range of technical "effects" which belong strictly to photography. Perhaps greater tonal subtleties are possible by this process than any other.

Some artists who have gained proficiency in some other medium take up photography as a hobby, and nearly always reflect the other medium in their photographic work instead of working out the inherent possibilities of light on the photographic plate as a medium.

Some of these lighting problems are well demonstrated in the photograph by Meyers R. Jones, "Thorn in the Foot," which accompanies this article. The engraving is secured through the courtesy of *Camera* magazine of Philadelphia.

The photographic plate and paper are very adaptable to manipulation in any direction. I know my own weakness for extravagant modification of my plates. There is a fascination about it which is hard to control. One experiment leads to another and one is likely to go off on a tangent, although I feel that photographic effects may be achieved by manipulations which are legitimate.

It is commonly believed that photography does not lend itself to imaginative conceptions, but it is quite possible to gratify one's most fantastic

dreams without doing very violent things to the plates.

Like most pictorial photographers I have ambitions in other mediums, and the facts I have learned in photography about light dynamics are invaluable. The photographer learns to feel light (if I may use that term) as the student of sculpture feels the third dimension.

The use of the uncorrected or semi-achromatic lens is a revelation. In mechanical application it is perhaps the nearest thing to the human eye we have. It can be made to focus the attention upon the primary objects in a composition and subdue the secondary without losing the textural qualities of either.

The expedient sometimes employed of putting the lens slightly out of focus to eliminate detail, destroys the texture of all objects in the picture, and unless the composition is of an unusually dramatic nature, much of the beauty and interest is lost.

The painter often finds it difficult to make a composition broad and still keep the large masses full of purpose and interest. Of course color helps greatly in this problem, but the lens if properly used seems to bathe the broadest composition in light, and brings the most arbitrary shadow masses into terms of light. With a properly timed exposure the soft focus lens automatically solves the problems of violent contrast—the edges are always just right.

It is very interesting to examine landscapes through the ground glass of a camera. By opening wide the diaphragm of the lens the scene may be made so broad and soft as to reduce it to its simplest terms of color and mass. It seems to me that a lens of this description and a "view box" might be of very great help to the student of painting or sculpture.

In simplifying our natural surroundings to be studied and expressed in different mediums, we do not always know what to select and what to reject. I believe that the uncorrected lens is unique as a mechanical appliance for preserving all the character of an object and still showing the object in its simplified terms of light and shade—which are the primary objects of technique.

The literary and emotional qualities of a picture must be contrived by the artist, no matter what medium is used. The mechanical technique of photography solves scientifically many of the hardest problems of light, and at the same time has sufficient latitude to satisfy most ambitions in monotone.

Again on the Market

And Regularly Available Through
Artists' Material Dealers

H. SCHMINCKE & CO.'S

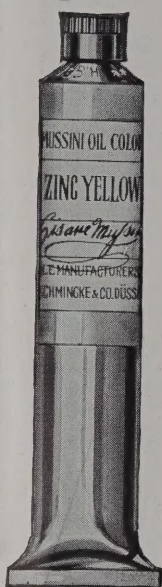
Artists' Colors

All Genuine Schmincke Colors
bear the name of manufacturer

Beware of Imitations

Mussini Oil Colors, Tempera Colors, Horadam's Patent Moist Water Colors, Decorative Oil Colors. Mediums. Varnishes. Nanking Drawing Inks. Aero White A, for Air Brush use. Meng's Pastels. Aluminum Palettes.

If you cannot obtain these colors in your locality, write to us direct, and we will see that your order is filled through the nearest dealer.



M. GRUMBACHER

164 Fifth Avenue - New York City, N. Y.
Sole Distributor for the United States, Canada and Cuba

*The largest selling Quality
pencil in the world*

VENUS PENCILS

TWO crowning achievements;
the far-famed Venus of Milo,
and the superb VENUS Pencil.

For superb effects in lights and shading, for freehand drawing or close detail work, the famous VENUS is unexcelled.

17 Black Degrees 3 Copying

For bold, heavy lines . . . 6B-5B-4B-3B
For writing, sketching . . . 2B-B-HB-F-H
For clean, fine lines . . . 2H-3H-4H-5H-6H
For delicate, thin lines . . . 7H-8H-9H

Plain Ends, per doz. . . \$1.00
Rubber Ends, per doz. . . 1.20

At Stationers and Stores throughout the World

American Lead Pencil Company

233 Fifth Ave., New York
and
London, England





Invaluable for Artists Students and Craftsmen

The latest edition of Shawprints surpasses any previous collection of photographic anatomical studies of the female figure. Photographed personally by Mr. Henry Shaw, eminent pictorialist. Unusual in arrangement, posing, and notation.

These original prints are for use in place of the living model. Indispensable for the study of anatomy, movement, and fore-shortening. Complete details and illustrated literature for two cents in postage.

Shawprints

Shaw Publishing Company
44 Boylston Street, Boston, Mass.

Kindly address request for information regarding Shawprints to Department K.

MATERIALS THE ARTIST USES

(Continued from page 17)

The choice of the wood is very important. It should be well seasoned. The texture of the wood should be hard rather than soft. It should be free from knots and also resins and volatile matter which might ooze out into the painted surface thus ruining the picture. Church suggests the following treatment of panels to prevent in part warping and to protect against decay and attack by insects: "The best method of treating the harder woods intended for pictures is, after thorough seasoning, first of all to reduce the panel, by planing and glass-papering both sides equally, to the desired thickness. The panel is then soaked in water heated to fifty degrees C. (122 degrees F.) and then steamed. When dry, it receives a wash on both sides of a solution of corrosive sublimate in methyated

spirit; it is again dried and seasoned in a warm air chamber."

The woods most suited vary with the choice of the different artists and with the growth of the various climes. Leonardi da Vinci recommended the use of cypress and pear. The Italians have used also olive and white poplar. The XVI century Netherland artists preferred oak. In the present day mahogany is mostly used—this wood was unknown to the early painters. There are possibilities in the other hard woods as teak and American walnut. Oak because of its uneven drying out and contraction, is rarely used. On the whole, woods to meet the painter's purpose should be hard, close-grained woods.

The next step after the panel has been selected is to apply the painting ground. The wood should not be planed too smoothly so that the priming may adhere well. Glue such as is used for sizing, purchased in any good paint store, is broken up and put into an enameled iron pot or glazed vessel with wide opening. It is covered with cold water and allowed to swell up over night. The next day the container holding this is put into a water bath and slowly heated. You should use about three ounces of glue to one quart of water.

When the glue has dissolved and is still warm take a brush and give your panel a thin coating front and back. Permit this to dry and mix your ground in the meantime.

In the same paint store where you buy your glue you can also obtain gilder's whitening and zinc white in dry powder form. Purchase also their best light colored boiled linseed oil. Take a tea cup or your palette cup, if it is sufficiently large and measure into a dish—

- 4 cupfuls of whitening
- 4 cupfuls of zinc white
- 1 cupful of your warm size or glue mixture
- 1 cupful of boiled linseed.

Stir these together with a palette knife or large stiff bristle brush until you have a uniform paste. Take a flexible palette knife and apply this ground mixture evenly, filling all unevenness in the wood on both sides and allow it to dry. This usually takes two days. Sandpaper the side you wish to paint on until smooth; the other side need not be touched.

Thin your ground mixture down for your next coat. If it is too stiff for use with a brush add a little water. Slight careful heating may be necessary over a water bath of your mixture and also your glue, as when cool it has a tendency to jell. If your grinding mixture looks curdled

it is not usable and must be thrown away and a fresh lot mixed up.

Now apply a thin coating of size over your panel on both sides and over this when it is partly dry, apply a thin coating of your priming mixture on both sides. In a few days it will have hardened so that you can rub it down again with a finer sandpaper. This process is repeated four, five or even ten times, depending on how particular you are to have a good working surface. The last two or three should be filed down with very fine pumice.

The object of painting both sides of the panel is to prevent warping. Another expedient for this is to paste a layer of canvas on each side and apply your ground over this. The particular advantage of the latter method is that should the wood split it will not work through to the picture surface. Some old paintings on panels I have seen have had a latticework of hard wood strips over the back to guard against warping.

If you do not care for a dead white background you can tint it by substituting for part of the whitening, in dry powder form, ochre, black and blue and so on according to your desire to obtain a warm or cold color to contrast your painting on.

The panel should be allowed to dry two or three weeks after the final coating before beginning to paint on it so that no physical action (shrinking) takes place after you have begun to paint. This surface is suitable to receive either oil or tempera.

If you wish to work in the former medium any good paint made by an accredited reliable manufacturer will do. The usual mediums for thinning are used. If you care to, you can make a mixture of three parts of rectified spirits of turpentine and one part of copaiba balsam to be used with the colors.

To protect the colors after the painting is finished any good picture varnish will do—amber or damar. A little copaiba added to the latter makes it more elastic. If your painting is thin the varnishing may be done in about six to seven weeks after the picture is completed. On the other hand, if you have piled your color on it may take a year before it has hardened all the way through the pastos parts. Remember, varnish dries quicker than the oil and the unequal pull would result in cracks later. On thick paint the varnish would exclude the air, the oxygen of which is necessary for hardening the vehicle of your paint.

I know many of you, even as was I, will be discouraged by the seeming magnitude of this



Canson & Montgolfier INGRES

A HAND MADE

Charcoal Paper

A Paper of sufficient weight and resistance to stand sketching and rubbing.

A paper that will improve the appearance of your work

Fourteen Colors Samples on Request

CANSON & MONTGOLFIER

Printing Crafts' Building

461 Eighth Avenue at 34th Street
NEW YORK

A STANDARD PREPARATION

Made in
U. S. A.

Snow White

Known
Abroad

Equally serviceable with pens as a white ink; with brushes as a white water color; or with air brushes as a pen.

An excellent
base for all
tint colors.



Will not discol-
or when fairly
protected.

The highest endorsements have been won from the leading artists, and art publications.

J. W. JOHNSTON

(DEPT. A. A. S.)

NEW ARTS BLDG.

ROCHESTER, N. Y.

40 PER CENT.OFFER

Start the Fall Season Right!
Get acquainted with

Nobema Colors

the Aristocrat of Poster and
Show Card Colors

WRITE TODAY FOR
SPECIAL 40 PER CENT.
OFFER AND COLOR CHART

Nobema Products Corporation

—Box 6—

Pleasantville, - New York

The Hoffman Universal Adjustable ARTIST'S DRAWING STAND



A light, handsome stand made of steel tubing; strong, indestructible. Finished in nickle and enamel. Instantly adjustable to any position. The Board Revolves. Sold by dealers or by us direct. Guaranteed to give satisfaction or your money refunded. Write for circular No. 2.

HOFFMAN DRAWING STAND CO.
Rochester - - New York

priming process. Try it and you will see what a wonderful thing a ground is which you yourself have prepared and know of what it is made. It is good to start priming a new panel every other day and in this way a stock of them is at your disposal in a few weeks. I know you will revere the work you have prepared yourself more than if you had paid so much for the square foot of it. I think that this reverence will make you want to do the best you can on each panel.

THE FABLE OF THE COARSE MALE WHO TOOK A MAIL COURSE

(Apologies to George Ade's Fables in Slang.)

Once upon a time there Dwelt in a Not-too-Distant City a Goof who thought he had been bitten by the Art Bug. If such had been the case Said Bug would have Marcelled up in the Abdominal Sector and passed away of acute indigestion.

But the Goof claimed a True Bill of assault, though to Them-as-Knows and even casual observers all Signs of said inoculation above the Collar Line, even at low tide, were nil. But Serpentine Friends who'd lamped his color copies of the Katzenjammer Kids, et al., persuaded the Goof he was already munching huge chunks out of the Apple-of-Knowledge-of-Art.

During the War-to-Make-the-Bonus-Unsafe-for-Democracy, hadn't he waved a Flag publicly in the streets of Oshkosh, and right out loud, dared the Prussian Guard to come in *his* Back-yard. And he was no Piker when it came to blowing off the verbal fireworks as soon as he discovered he really had The Goods.

Oshkosh, lacking an Emporium for shooting Art into the Arm by the Squirt-Gun method of Antique Classes, Composition Lectures, etc., the Goof spent much of his Ingersoll-By-Product in writing for various, multi-colored Correspondence School Catalogs. The mail art schools must have thought they were selling Steamer Passage to Calcutta by the way he sandbagged them for Information, Requested Rates, Chose courses, got Rebates, and selected an Outfit.

Blossoming over with Pride the way a Fond Father does after he has survived the Terrible Ordeal, and come through Alive, of a First Born Son, the Goof just ate up the first two Lessons, and wrote the usual Epistle of Recommendation, photo enclosed, to the Professor in another Not-too-Distant-City.

Then all of a Sudden his Batting became weak, his Infielding got sloppy, and he slumped to the Cellar Team of the second division as far as



STUDIOS OF FAMOUS ARTISTS

No. 3. The above photograph shows the studio of D. W. Tryon, Member of the National Academy

Will the Colors You Use Turn Traitor?

THE painting may leave your easel with tones and colors true to your desire—but how long will it remain so?

How long will the colors withstand the sunlight, moisture, the gases of city air and the ravages of time?

You cannot turn your studio into a chemical laboratory. *You must use colors on faith.*

There is no risk involved if you choose Devoe. This Company has been making quality paints since pre-Revolutionary days. In its plants, purity of material and extreme care in manufacturing are traditional.

In covering qualities, in brilliancy, and in permanency Devoe Colors do not betray their trust.

DEVOE Artists' Materials

Manufactured by

Devoe & Reynolds Co., Inc.

New York

Chicago

ALTA ART STUDIES

—from the nude—

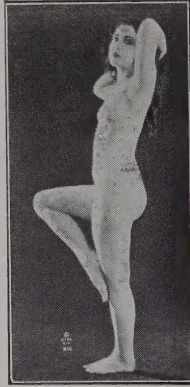
100 beautiful photographic studies of the nude female figure, for use of Artists and Art Students. Beautiful models. These prints set a new standard of excellence in art nude studies in America.

PRICES PREPAID

For one.....	.75
" 5.....	\$2.50
" 10.....	3.50
" 20.....	6.00

Two sample miniature cards sent on receipt of 25 cents to be applied on first order.

ED. W. SMITH AND SONS
718 Mission Street San Francisco, Cal.



There is joy in working with

W. W. Moist Water Colors



Brilliant, Flat Drying Colors. Ready for instant use with Brush and Air Brush, if properly diluted.

Sold in convenient jars at all leading Artists' Materials Stores. If your dealer cannot supply you, write us direct.

PRICE LIST AND COLOR CHART MAILED ON REQUEST

THE J. WILLER CHEMICAL CO.
128 CHAMBERS STREET NEW YORK

"Pep" was concerned. When it came to Down-right Plugging with the Praise and Fireworks lacking, the Goof simply wilted. When Hustling was involved he had a streak of Yellow in him as wide as the State Road, and Ben Franklin's "There is no gain without Pain" was both Arabic and Sanskrit as far as his Code went.

Instead of bracing up, taking a fresh breath of Ozone, and peppering the Tracks with Gravel of a Nut Coal Size, he didn't even try to cultivate a Speak Acquaintance with Old Man Art but contented his Carcass with skimming through these ordinarily well written Lessons.

Like the Thief who, to save Money, stole Oats from his own Horse, when the animal wasn't looking, and starved it to Death, he just barely lived up to his Contract—traced Plates, and skimmed his Work. With the exception that the Instructor didn't starve to Death. Instead, he sprouted a few more Gray Hairs wondering why his Sage advice about getting out to the Zoo and sketching, or doing Extra Work wasn't heeded.

The Liberties he took with his lessons Proclaimed him to be as cracked as the Bell—excepting that the Latter probably knows its crack

is visible. He knew as much about Corot, Millet, Reynolds, Rembrandt or Renoir as a Steam Calliope knows of Caruso's "Celeste Aida", and cared Less.

After the Goof had granulated from the Mail School and finished all but the Professor and the last Two Payments, he bombarded the art Editors of Life, Death, Judge, Prisoner, and other weak-lies with a quality of Junk so poor that they, fearing to offend the U. S. Mails, didn't even send 'em back.

This made Goof as sore as a Week-Old-Boil, and, reverting to his Strength, he shot off his usual pyrotechnical Word Display condemning the Magazines, Newspapers, Art Schools, and everyone in general for keeping down his Ability, steam-rolling his Chances, and quenching the Sparks of his Genius. He couldn't see It, but a Hand Mirror held Shiny-side Parallel to his Map would have served for anyone but a Rattle-Brain to place the Blame more direct.

Moral: Not all those who have eyes and can't see are of necessity potatoes.

A. R. ROBERTS.

Commercial Art That Actually Sells

(Continued from page 21)

"Buyers are reported to be so strongly in favor of illustrations, that one advertising manager refuses to admit his own appreciation of pictures in their presence, 'so as to avoid disfiguring our pages with pots and pans.'

"'Illustrations get better direct results than palin copy,' says one store, giving the following comparative estimate that advertisements with cuts draw one-third more than advertisements where only copy is used.

"On how to use illustrations, stores make the following suggestions that a few cuts should be well distributed. One store does not permit the number of cuts to exceed the number of columns in the ad. The importance of high grade art work is emphasized. Cuts must be large enough to show details. Ads should not be simply artistic, but should convey the selling idea."

Make a collection for your "morgue" of the really good advertisements you see—in color as well as line cuts; keep them classified so they'll be of some value to you rather than have them piled in a heap in a box or a big envelope. Compare the color advertisements of perfume manufacturing companies—one with another; pick out, according to your own ideas, the good points of each—much as William Randolph Hearst, when a boy, used to clip the feature stories from various

newspapers, lay on his stomach on the floor and study the "whys" and "wherefores"—the reasons that made one story better than another. Success isn't up to your teacher—it's up to you.

INTERVIEW WITH ADOLPH TREIDLER

By LOGAN REAVIS

Adolph Treidler is still a young man. He is light-haired and continues to regard a moustache as a useless appendage. He looks as little like the popular conception of a successful illustrator as the successful illustrator usually does. Perhaps his hands alone betray his artistic instincts for they are graceful in their slenderness and eloquent in their mobility. Like a number of other artists in New York, Mr. Treidler came from San Francisco stopping off, however, in Chicago where for a while he was engaged by the *Chicago Tribune* "on the staff". His success in the metropolis was rapid. Advertising men were looking toward color as a more efficient vehicle for their ideas and they found in the newcomer a man that they had been looking for.

Of course Mr. Treidler has a "bag of tricks", but I think the greatest is simply his enormous capacity for observing, studying, memorizing. Said he: "I visit auction sales; they usually have an exhibit a week or so before the sale. I examine the quality and character of everything. I can distinguish all the varieties of rugs; I know tapestry which is quite an art of its kind. I know the periods of furniture and architecture. Many beginners think that there must be some trick about doing things but there isn't. It is just hard work. Of course a man must be a good workman but he must read and study and observe. I am always looking around, painting things as it were, as I look at them; figuring out how I would make this or that and what colors I would use."

Conversely to the old injunction to "Practice what you preach" Mr. Treidler generously preaches what he practices. He favors the "mat water colors" and depends upon a comparatively few colors to get all of his effects.

Conforming to his manner of painting, Mr. Treidler believes in more realism and naturalness than is exhibited in some of the poster tendencies of the day and furthermore he believes the bizarre and fantastic, characteristic of some of the posters occasionally seen, will run their course. We are liable, in fact, to evolve a purely American style.

INTERNATIONAL ART TRAINING

NEW YORK SCHOOL OF FINE AND APPLIED ART
Frank Alvah Parsons, President, New York and Paris

Landscape and Domestic Architecture; Interior Decoration; Poster Advertising; Commercial, Costume and Stage Design; Illustration; Life Drawing "Hambidge Research"; Teachers' Training Classes. Begins September 8th.

Address—Secretary, 2339 Broadway, New York.

BEAUX-ARTS INSTITUTE OF DESIGN
126 East 75th Street New York City

FIVE FREE COURSES

ARCHITECTURAL DESIGN SCULPTURE
INTERIOR DECORATION AND MODELING OF ORNAMENT
COMPOSITION IN MURAL PAINTING

These courses, conducted in co-operation with the Society of Beaux-Arts Architects, the Art in Trades Club, the National Sculpture Society and the Society of Mural Painters, respectively, are modeled on the principles of teaching of the Ecole des Beaux-Arts of Paris, and are intended for the instruction of students of Architecture, Interior Decoration, Sculpture and Painting, and of apprentices and workmen in the artistic trades allied to Architecture. All excepting the modeling courses may be followed outside of New York City by correspondence with the Institute. For the courses in Sculpture, Ornament Modeling and Interior Decoration instruction is given in the Studios at the Building of the Institute.

Circulars of information concerning any of the courses will be mailed to those applying for them.

THE CLEVELAND SCHOOL OF ART

11441 Juniper Road, Cleveland, O.

All the usual courses, with unusual facilities,
including the Cleveland Museum of Art

Heads of Departments:

FREDERICK C. GOTTFWALD
Royal Academy
Munich

HENRY GEORGE KELLER
Member, International Union
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OTTO F. EGE
Formerly with Pennsylvania
Museum School of Industrial Art

HERMAN N. MATZEN
Royal Academy of
Fine Arts, Berlin

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Formerly with Pratt
Institute, N. Y.

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Send for circular

GEORGIE LEIGHTON NORTON
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The School of American Sculpture

OLON H BORGLUM, 9 East 59th St., N. Y. City
Sculptor, Director Open all the year.

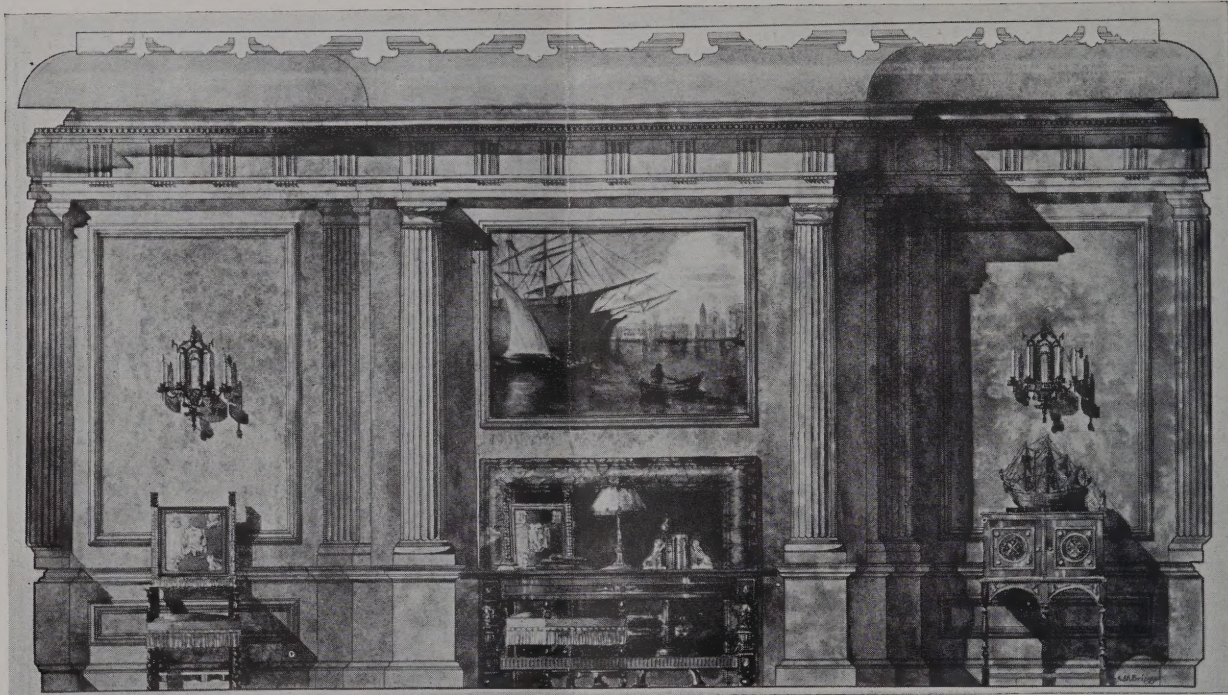
STUDIES—Drawing, Modeling from Life, Composition. Construction of the Human Figure, Animal and Plant Forms. Valuable alike to Students of Sculpture, Architecture, Painting and Applied Arts.

EDWARD H. UNKLES, *Business Director*
MISS FRANCES A. HURD, *Secretary*.

**Be an
Artist**

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By **Mail** or **Local** Classes. Write for terms and list of successful students.

Associated Art Studios, 628 B Flatiron Bldg., New York



COMMITTEE ROOM OF A SHIPPING COMPANY
 Pennsylvania Museum and School of Industrial Art

Problem in Interior Decoration

CRITICAL COMMENT ON ADVERTISING ART

(Editor's Note: Readers are invited to send in their views on commercial art work as used in national advertising—pen and ink work, or color work in magazines, newspapers, billboards, etc. Initials of contributors will be published if desired.)

"Lux" is still presenting their "cleanliness message" in that dainty, colorful way so much admired by every student of commercial art. I think the street car cards even better than the "Rinso" advertisements.

R. H. S.

One of our subscribers in Shanghai, China, suggests that the O'Sullivan Heels be advertised in a positive way for a change, but says the advertising is very forcefully handled with strong, to-the-point drawings. "Let them tell," he says, "how comfortable it is to wear rubber heels rather than how terrible it is to wear leather ones."

The line cuts in newspapers, halftones in magazines, and color work elsewhere, put out by the Fleischmann's Yeast people are selling a lot of those little cakes, without a doubt. Vigorous, direct drawings, with a good line of argument,

are making that advertising campaign a worthwhile thing to the manufacturer.

The United States Tires, says a New Jersey reader who owns an automobile and ought to know, are being well advertised by both pen and ink drawings in the newspapers and photographic (retouched) illustrations in prominent magazines. Both illustrations and text actually "tells something" about the care and use of auto tires.

A. R. R.

A Canadian subscriber wonders why the advertising and catalogs of many of the American art schools are not illustrated. Just like the fountain pen salesman who lost an order just as he was about to write it on the books for a prospective customer. He was getting ready to use a pencil.

Crisco, Mazola Oil, and Snowdrift—three cooking commodities, will hold their own during this so-called business depression for they're not letting the public forget the dainty "effects" which can be obtained through their use. Some of the color advertising certainly looks good enough to eat.

J. V. S.

An Idaho reader states that much of the present-day automobile advertising is sheer waste because the drawings will not answer the test question—"Does it really help to sell cars?" Not a bad

Art Studios

THE
ART EDITION
DE LUXE

By Albert Arthur Allen

ALO STUDIES are photographic creations of the nude, blending the purity and charm of youth amid luxuriant settings of nature—a divine expression of beauty.

Printed in edition de luxe, with thirty-two full page reproductions in monotone, frontispiece in elaborate color plates.

Art paper in gold . . . \$1.00

Cloth in gold . . . 2.00

Leather in gold . . . 4.00

ALLEN ART STUDIOS

4121 Broadway, Oakland, California

U. S. A.



JAP-ART BRUSHES

ADJUSTABLE TIPS

25¢ 27¢ 30¢ 36¢ 32¢ 58¢ 24¢ 16¢ 22¢ 28¢ 32¢ 40¢

TRADE MARK REG. U.S. PAT. OFF.

24¢ 22¢ 31¢ 36¢ 42¢ 39¢ 44¢ 30¢ 37¢ 44¢

SILVER BRAND

22¢ 22¢ 23¢ 24¢ 25¢ 26¢ 27¢ 28¢ 30¢ 31¢ 34¢ 39¢ 49¢ 57¢

BAMBOO HANDLES
AVERAGE LENGTH
SEVEN INCHES

ILLUSTRATIONS
SHOW TIPS
50% ACTUAL SIZE

The drawing for this advertisement was made entirely
with JAP-ART BRUSHES

TRY THEM IN YOUR WORK

Make selection at your dealer or write us direct

JAP-ART BRUSH COMPANY, 154 Nassau St., New York

"JAP-ART"
ON EVERY
HANDLE

Your Guarantee
of Satisfaction
Service

idea for a lot of our commercial art student readers; it means a fertile field with endless possibilities to those who "make good" with new ideas.

NEW ART SCHOOL

Newark is going to have a new art school, according to information received. R. H. Schulze, a commercial artist of Baltimore and Washington, is said to be one of the interested parties. It is the plan of the school to conduct evening classes in Poster, Illustration, and Cartooning, for men and women.

The new school will not only supply the need of newark, with its population of our 400,000,

but it will also enroll students from the many suburbs which cluster around it.

ON THE MARKET AGAIN

During the late war, it was impossible to obtain importations of the Schmincke colors from Europe. Even after the cessation of hostilities, whatever colors could be gotten from abroad were insufficient to supply the demand. M. Grumbacher, of New York, for many years an importer of artists' brushes and colors, took over the agency of the Schmincke colors. He reports that importations of the colors are now about normal, and he is able to fill the requirements of dealers.

ART SCHOOL DIRECTORY

Inquiries from readers who wish information about where to study art have become so numerous that this School Directory has been started for the convenience of prospective students. THE AMERICAN ART STUDENT will continue to answer inquiries directly through the mail, however. All we ask is that correspondents shall clearly outline their needs and wishes, and enclose stamped and self-addressed envelope for reply.

Accredited art schools wishing to be listed in this Directory can obtain particulars on request.

CONNECTICUT

YALE SCHOOL OF THE FINE ARTS, Yale University, New Haven, Conn., Sergeant D. Kendall, Director. Courses in Drawing and Painting; Sculpture; Architecture; Lectures in Composition; Anatomy; Perspective; History of Art. Fellowship, Scholarships and Prizes awarded annually. Catalogue.

NEW YORK CITY

BEAUX-ARTS INSTITUTE OF DESIGN, 126 East 75th Street. Free courses in Architectural Design, Sculpture, Interior Decoration, Modeling of Ornament, Composition in Mural Painting. Circulars of information on request. See advertisement, page 29.

METROPOLITAN ART SCHOOL, 58 West 57th Street, New York. Classes in Portrait, Figure, Landscape, Commercial Advertising, Poster, Interior Decoration, Costume Design, Stage Lighting and Designing. Special Color Instruction by the Jacobs System. Term commencing September 6th. Write for catalogue.

NEW YORK SCHOOL OF FINE AND APPLIED ART 2239 Broadway, Frank Alvah Parsons, President. Paris, 16 Avenue Wagram. Catalogue. See advertisement, page 29.

SCHOOL OF AMERICAN SCULPTURE, 9 East 59th Street, Solon H. Borglum, Director. Drawing, Modeling, Composition. See advertisement, page 29.

How In One Evening I Learned The Secret of Drawing

By WALTER SAYDEN

FROM boyhood, I have always wanted to draw things. I suppose there are hundreds of young fellows who feel the same way as I did. I often said that if it were possible, I should choose commercial-art as a profession. It was not only the big salaries and independence enjoyed by artists and cartoonists that appealed to me, it was the fascination of the game itself.

But I could hardly draw a straight line. One morning I met Larry Stafford. I had come into town with him every day for years, usually passing the time discussing the morning papers.

But this particular morning he had a pad and pencil in his hand. He was drawing little pictures of things that looked like a series of small animals.

I watched him—amazed to see that he drew very well indeed. As he proceeded, and the drawings became more life-like, my curiosity was aroused—I asked him about it.

"Why, I am surprised that you ask me!" he answered. "Look how easy it all is,"—and he quickly sketched a few other figures and grinned at my amazement.

"There is just one little secret of the whole thing, Walter," he added. "I never drew before in my life, and you see,—these little sketches really are not bad, are they? You have always wanted to draw, and even if you don't become an artist, you will find it a mighty convenient thing to know. This secret makes drawing as easy as writing. Let's get together this evening and I'll show you how simple it is. I'll give you a little lesson."

The Greatest Surprise of My Life

That night I was astonished to learn that there was but One Great Rule that covered every sort of drawing. I mastered this rule in just fifty minutes, and in two hours found that I could draw. Think of it! It was almost like magic. I had never before been able to draw a recognizable object.

One day I was talking with a buyer. Remembering Larry's "idea

pictures", I drew some figures to illustrate the point I was trying to establish. He looked at the pictures and caught my idea at once. Before I left he gave me a larger order than I had ever before received from him. **My pictures** had put my idea over.

But that was not all. Two weeks later, I overheard a conversation that struck me as amusing. I wrote it down, illustrated it and just for fun, sent it to one of the humorous

Special September Offer

Reduced Price

(REGULAR PRICE \$5.00)

\$3

Realizing the ever increasing need for such a system as Mr. Lederer's "Drawing, Art, Cartooning" Course, for a short time we are making a special summer offer in order to put this amazing work in the hands of a still greater number of people. We are reducing the price from \$5.00 to only \$3.00 for the summer months.

You should not miss this splendid opportunity. Our five day FREE trial offer still holds good—simply fill in and clip the coupon. Then, after you have seen the course, send only \$3.00 in complete payment.

But you must act quickly—we can only hold this price open for a few months.

weeklies. A few days later, to my great surprise and pleasure, I received a check from the art editor and a request for more contributions.

From that time on, I sent in little sketches and jokes, more or less regularly. A few months ago, I received an offer which startled me. The magazine for which I had been drawing wished to take me on the regular staff at a much greater salary than I was then making.

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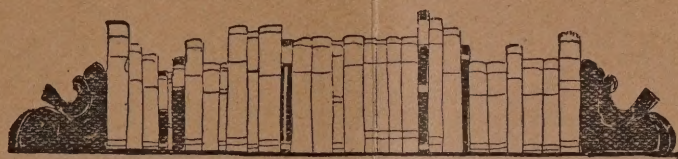
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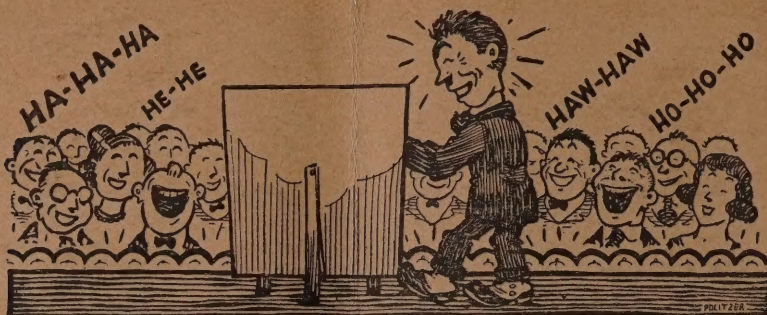
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